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NEW EDITION.

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# THE SORCERER.

An Original Modern Comic Opera

IN TWO ACTS.

WORDS BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

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## DRAMATIS PERSONÆ.

Sir Marmaduke Pointdextre (*an Elderly Baronet*).

Alexis (*of the Grenadier Guards, his Son*).

Dr. Daly (*Vicar of Ploverleigh*).

Notary.

John Wellington Wells (*of J. Wells & Co., Family Sorcerers*).

Lady Sangazure (*a Lady of Ancient Lineage*).

Aline (*her Daughter—betrot'ed to Alexis*).

Mrs. Partlet (*a Pew Opener*).

Constance (*her Daughter*).

*Chorus of Villagers.*

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### ACT I.

Exterior of Sir Marmaduke's Mansion. Mid-day.

*(Twelve hours are supposed to elapse between Acts I. and II.)*

### ACT II.

Exterior of Sir Marmaduke's Mansion. Midnight.

# THE SORCERER.

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# THE SORCERER.

## OVERTURE.

*Allegro con spirito.*

PIANO.

*f*

*ff*

The musical score is written for piano and consists of seven systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system includes the tempo marking 'Allegro con spirito' and dynamic markings 'f' and 'ff'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat signs.

*Moderato.*

*p* *ad lib.*

This system features a piano introduction in 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include piano (*p*) and *ad lib.* markings.

*Andante. dolce.*

*p*

This system is in 3/4 time and marked *Andante. dolce.* The right hand continues with a melodic line, and the left hand features a steady accompaniment of chords. A piano (*p*) dynamic is indicated.

*cres.* *p*

*Ped.* \*

This system continues the *Andante. dolce.* section. It includes a crescendo (*cres.*) and a piano (*p*) dynamic. A pedal point is marked with *Ped.* and an asterisk (\*).

*mf*

This system continues the *Andante. dolce.* section with a mezzo-forte (*mf*) dynamic. The accompaniment in the left hand becomes more active with sixteenth-note patterns.

*p*

This system continues the *Andante. dolce.* section with a piano (*p*) dynamic. The melodic line in the right hand is more prominent.

*Tempo di Valse.*

*F* *mf*

This system marks the beginning of the *Tempo di Valse.* section in 3/4 time. The right hand plays a rhythmic melody, and the left hand provides a bass line. Dynamics include forte (*F*) and mezzo-forte (*mf*).

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with a slur over the first four measures and a dynamic marking of *me.* (mezzo-forte) in the fifth measure. The lower staff provides harmonic accompaniment with chords and some melodic fragments. A dynamic marking of *f* (forte) appears in the fifth measure of the lower staff.

Second system of the musical score. The upper staff continues the melodic line with a slur over the first four measures. The lower staff features a series of chords, with a dynamic marking of *p* (piano) in the fifth measure. The system concludes with a double bar line.

Third system of the musical score. The upper staff continues the melodic line with a slur over the first four measures. The lower staff continues with harmonic accompaniment, primarily consisting of chords.

Fourth system of the musical score. The upper staff continues the melodic line with a slur over the first four measures. The lower staff continues with harmonic accompaniment, primarily consisting of chords.

Fifth system of the musical score. The upper staff continues the melodic line with a slur over the first four measures. The lower staff continues with harmonic accompaniment, primarily consisting of chords. A dynamic marking of *p* (piano) is present in the fifth measure of the lower staff.

Sixth system of the musical score. The upper staff features a melodic line with a slur over the first four measures and a dynamic marking of *f* (forte) in the fifth measure. The lower staff continues with harmonic accompaniment, primarily consisting of chords. A dynamic marking of *f* (forte) is present in the fifth measure of the lower staff.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of notes, some beamed together, and rests. The bass staff contains a rhythmic accompaniment of chords and single notes.

Second system of musical notation. The treble staff continues with melodic lines. The bass staff includes a dynamic marking of *dim.* (diminuendo) over a series of notes.

Third system of musical notation. The treble staff features a melodic line with a crescendo hairpin. The bass staff includes a dynamic marking of *p* (piano) and a long horizontal line spanning across the staff.

Fourth system of musical notation. The treble staff contains the lyrics *cre - scen - do.* written below the notes. The bass staff provides a harmonic accompaniment.

Fifth system of musical notation. The treble staff begins with the tempo marking *Allegro molto.* and a time signature change to 2/4. The bass staff includes dynamic markings of *al* (allargando), *f* (forte), and *ff* (fortissimo).

Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff includes a dynamic marking of *p stacc.* (piano staccato).

This page of musical notation is for a piano piece, marked with the number 5 at the top. It consists of seven systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as chords, triplets, and dynamic markings. The first system features a forte (*f*) dynamic with a decrescendo leading to a piano (*p*) dynamic, marked with *dim.*. The second system also features a forte (*f*) dynamic with a decrescendo to piano (*p*), marked with *dim.*. The third system is marked with a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic and a piano-pianissimo (*pp stacc.*) section. The fifth system features a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a piano-pianissimo (*pp*) dynamic. The notation is dense and complex, with many triplets in the right hand and intricate chordal textures in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with chords and a dynamic marking of *scm*.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *cra.* and a tempo marking of *ff marcato.* A wavy line above the treble staff indicates a *Sua.* section.

Third system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *ff*. A wavy line above the treble staff indicates a *Sua.* section.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *ff*. Pedal markings (*Ped*) are present in both staves.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *ff*. A wavy line above the treble staff indicates a *Sua.* section.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *ff*. A wavy line above the treble staff indicates a *Sua.* section.

Seventh system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with a dynamic marking of *ff*. A wavy line above the treble staff indicates a *Sua.* section. Pedal markings (*Ped*) are present in both staves.

## ACT I.

No. 1.

CHORUS—"Ring forth, ye Bells."

ALLEGRO VIVACE.

*ff*

The musical score is set in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'ALLEGRO VIVACE' and 'ff'. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal lines enter with the lyrics: 'Ring forth, ye bells, With clarion sound, Forget your knells, For joys abound, Forget your notes Of'.

Ring forth, ye bells, With clarion

sound, Forget your knells, For joys abound, Forget your notes Of

mourn - ful lay, And from your *trials* *trials* joy to - day. For to - day young A -

*mf.*

- lex - is *unis.* Is be - trothed to A - line, And that

Young A - lex - is Point - dex - tre, To A - line Sang - a - zure.

pride of his sex is At the feast on the green,

of his sex is to be next her, on the green, Oh. be

And that pride of his sex is, of his sex is to be next her, At the feast on the green, on the

sure !



green, Oh, be sure! Ring forth, ye bells, With cla - rion sound, For - get your knells, For

joys a - bound, For joys a - - bound, For - get your knells, For joys a - bound. Ring

forth, ye bells, With cla - rion sound, And from your throats Pour joy to -

- lay. Ring forth, ye bells, With cla - rion sound, . . . For - get your knells, For

*1st Volta.*

joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For . .

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. The lyrics are: "joys a - bound. Ring -bound. Ring forth, ye bells, With cla - rion sound, For . .".

- - get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "- - get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye". The piano accompaniment features a prominent right-hand part with a melodic line marked *Allegro* and *Allegro*, and a left-hand part with chords. The lyrics are: "- - get your knells, For joys a - bound. Ring, ye bells, Ring, ye bells, Ring, ye".

bells, With cla - rion sound, For joys a - - bound. . . . .

This system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "bells, With cla - rion sound, For joys a - - bound. . . . .". The piano accompaniment continues with the same rhythmic patterns as the previous systems. The lyrics are: "bells, With cla - rion sound, For joys a - - bound. . . . .".

## No. 2

## RECIT.—Mrs. Partlet and Constance.

RECIT. MRS. P.

Constance, my daughter, why this strange depression?

*mf*

The vil - lage rings with sea - son - a - ble joy, Be - cause the young and a - mia - ble A -

lex - is, Heir to the great Sir Marnaduke Pointder - tre, Is plighted to A - line. The on - ly daughter of

An - na bel - la, La - dy Sang - a - zure. You, you, a - lone are sad and out of spi - rits;

MRS. P

*a tempo.*

What is the rea-son? Speak, my daugh-ter, speak!

RECIT. CONSTANCE.

*a tempo lento.*

Oh, mo-ther, do not ask! If my com-plex - ion From red to white should change in quick suc - ces - sion, And

then from white to red, oh, take no no - tice! If my poor limbs should trem - ble with e - mo - tion,

Pay no at - ten - tion, mo-ther, it is no - thing! If long and deep-drawn sighs I

chance to ut - ter, Oh, heed them not, Their cause must ne'er be known!

## No. 2a.

## ARIA—(Constance)—“When He is Here.”

*Andante.*

CONSTANCE

VOICE

When he is here, I sigh with

PIANO

*cres.**f**p**p*

plea - sure, When he is gone, I sigh with grief. My hope-less fear No soul can mea - sure, His

love a - lone Can give my ach - ing heart re - lief, Can give my ach - ing heart re - lief! When he is

cold, I weep for sor - row, When he is kind, I weep for joy. My grief un - told Knows no to

*dim.**pp*

*rall.*

- mor - row. My grief un - told knows no to - mor-row— My woe can find No hope, no so-lace, no al-loy! No

*cres. colla voce.* *dim.*

hope, no hope, no so-lace, no al - loy!

*mf* *dim.* *p*

Ped. \* Ped.

2ND VERSE

When I re - joice, Heshowsno plea - sure, When I am sad, It grieveshim not. His

*p*

so - lemn voice His tones I trea - sure— My heart they glad, They so-lace my un-hap-py lot! They so-lace

*cres.*

my un - hap - py lot! When I de - spond, My woe they chas - ten, When I take heart, My hope they

*dim.*

cheer; With fol - ly fond To him I has - ten— With fol - ly fond To him I has - ten— From

*dim.* *pp*

him a - part, My life is ve - ry sad and drear! My life, my life is ve - ry sad and drear!

*rall.*  
*res. colla voce.* *dim.*

*dim.* *p*

## No 3.

## RECITATIVE—Rev. Dr. Daly.

VOICES

PIANO.

*p*

RECIT. DR. D.

The air is charged with a - ma - to - ry num - bers—

*p*

Soft mad - ri - gals, and drea - my lo - vers lays. Peace, peace, old heart!

Why wa - ken from its slum - bers The ach - ing mem - ry of the old, old days?



No. 3a. BALLAD—(Dr. Daly)—“Time was, when Love and I were well acquainted.”

*Andante.* DR. D.

VOICE. Time was, when Love and I were well ac- quainted. Time

PIANO. *p*

was, when we walk'd e- ver hand in hand. A saint - - ly youth, with world-ly thought un- tain - ted -

None bet- ter- lov'd than I in all the land! Time was, when mai- dens of the no- blest sta - tion, For -

- sak- ing e - ven mi - li- ta- ry men, Would gaze up - on me, rapt in a - do - ra - tion— Ah me, ah

me, I was a fair young cu - rate then! Had I a

*cres.* *colla voce.* *mf.* *Ped.*

Detailed description: This is a musical score for a ballad. It consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Andante'. The score is divided into several systems. The first system shows the beginning of the piece with the vocal line starting on a whole note 'Time' and the piano accompaniment with a piano (*p*) dynamic. The lyrics are: 'Time was, when Love and I were well acquainted. Time was, when we walk'd e- ver hand in hand. A saint - - ly youth, with world-ly thought un- tain - ted -'. The second system continues the lyrics: 'None bet- ter- lov'd than I in all the land! Time was, when mai- dens of the no- blest sta - tion, For -'. The third system continues: '- sak- ing e - ven mi - li- ta- ry men, Would gaze up - on me, rapt in a - do - ra - tion— Ah me, ah'. The fourth system concludes with: 'me, I was a fair young cu - rate then! Had I a'. Performance markings include 'Andante', 'DR. D.', 'p', 'cres.', 'colla voce.', 'mf.', and 'Ped.' (pedal). The piano part features a consistent accompaniment of chords and moving lines in both hands.

head-ache? sigh'd the maids as - sem - bled ; Had I a cold? well'd forth the silent tear ; Did I look pale ? then

half a pa-rish trem-bled ; And when I cough'd all thought the end was near ! I had no care— no jealous doubts hung

o'er me, For I was lov'd beyond all o-ther men. Fled gild-ed dukes and belt-ed earls be - fore me, Ah

me, ah me, I was a pale young cu - rate then ! A pale young cu - rate, a pale young

Ped. \* Ped. \*

cu - rate, Ah me, I was a pale young cu - rate then !

*cres.* *f* *colla voce.* *p*

## RECIT. and MINUET—Sir Marmaduke, Dr. Daly, and Alexis.

DR. DALY.

Sir Mar-maduke— my dear young friend, A-lex - is— On this most hap - py—most aus-pi - cious plight - ing—

PIANO.

Per-mit me, as a true old friend, to ten - der My best, my ve - ry best, con-gra - tu - la - tions!

SIR M.

ALEX.

Sir, you are most o - bleeg - ing. Doc - tor Da - ly, My dear old tu - tor, and my va - lued

pes - tor, I thank you from the bot - tom of my heart!

*Segue minn.*

*Tempo di momento.* ("May fortune bless you!" &c.—Spoken.)

ANDANTE.

*p*

*tr.* *tr.* *tr.* *tr.* *f* *rall.*

No. 5. CHORUS OF GIRLS—"With Heart and with Voice."

PIANO.

*Allegretto.* *dolce.*

*f*

CHORUS.

With

*f* *dim.* *p*

heart and with voice Let us wel - come this ma - ting To the youth of her choice; With a

heart pal - pi - ta - ting, Comes the love - - ly A - line! Comes the love - -

ly A - line! May their love ne - ver cloy! May their bliss be un - bound - ed! With a

ha - lo of joy May their lives be sur - round - ed! Heaven bless our A - line!

Heaven bless our A - line! May their love ne - ver cloy! May their

bliss be un - bound-ed! With a ba - lo of joy May their lives be sur - round-ed! Heaven

bless A - line! May their love ne - ver cloy!

May their bliss be un - bound - ed! Heaven bless our A - line!

bless our A - line! Heaven bless our A - line!

Heaven bless our A - line | bless our A - line | . . .

*rall.*

*p* *colla voci* *p*

## No. 6.

## RECITATIVE.—Aline.

RECIT. ALINE.

My kind - ly friends, I thank you for this greet - ing, And as you

**PIANO.** *p*

wish me ev - 'ry earth - ly joy, I trust your wish - es may have quick ful - fil - ment!

## ARIA.—“Happy Young Heart.”

*Tempo di valse non troppo vivace*

PIANO.

The piano introduction consists of two staves. The right hand plays a melody with a key signature of one sharp (F#) and a 2/4 time signature. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano), *cres.* (crescendo), *molto.* (molto), and *f* (forte). A *Ped.* (pedal) marking is present at the end of the introduction, followed by an asterisk.

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics are "Oh, hap - py young heart! . . . .". The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *cres.* and *molto.*

The second system continues the vocal melody and piano accompaniment. The lyrics are "Comes thy young lord a - woo - - ing, With". The piano accompaniment includes dynamics *f*, *dim.*, and *p*.

The third system continues the vocal melody and piano accompaniment. The lyrics are "joy in his eyes, And pride in his breast— Make much of thy prize, For he is the best That". The piano accompaniment includes the dynamic *p*.

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are "e - - ver came a - su - - ing, That came a - su - - ing." The piano accompaniment includes the dynamic *cres.*



Yet, yet we must part, Young heart! Yet we must part, Yet we must part,

*f* *dim.* *p* *cres.*

Ped. \*

Yet, yet we must part, Young heart! yet . . . we must part! . . .

Oh, mer - ry young heart, . . . . . Bright are the days of woo - - - ing!

*cres. molto.* *f* *dim.* *p*

Ped. \*

But hap - pifer far The days un - tried— No

*p*

But hap - pifer far The days un - tried— No

*p*

sor - row can mar. When Love has tied The knot there's no un - do - ing, There's

no . . un - do - ing. Then, ne - ver to part, Young heart!

*p* *ff* *dim.* *p*

Ped. \*

*p* ne - ver to part, ne - ver to part, Then, ne - ver to part, Young heart! Then,

*cres.*

ne - - ver to part, ne - ver to part, ne - ver to part,

*p*

ne - ver, ne - ver, ne - ver to part!

*cres. scen. do.*

*brillante.*

ne - ver to part, . . . . . Young heart! . . . . . to . . . . .

ne - ver to part, . . . . . Young heart! . . . . . to . . . . .

part! . . . . .

No. 7.

RECITATIVE—Lady Sangazure.

*Moderato.*

PIANO.

LADY S.

My child, I join in these con - gra - tu - la - tions: Heed not the tear that dims this a - ged

eye! Old mem'ries crowd a-round me; Tho' I sor - row, 'Tis for my - self, A-line, and not for thee!

No. 8. CHORUS OF MEN—"With Heart and with Voice."

**TENORS.**  
**BASSES.**  
**ALLEGRETTO MARZIALE.**

*f*  
 With heart and with

voice Let us wel - come this mat - ing; To tie the knot o his choice, With a heart pal - pi - tat - ing,

Comes A - lex - is the brave! With heart and with voice

Let us wel - come . . . this ma - - - ting To the maid of his choice ; To the land of his

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a minor key and 4/4 time.

choice Comes the brave A - - - lex - is The brave A - lex - is, A - lex - is the

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues from the first system.

brave

This system contains the final two staves of music. The top staff is a vocal line in treble clef with the word "brave". The bottom staff is a piano accompaniment in bass clef. The music concludes with a double bar line.

No. 0.

## DUET—Lady Sangazure and Sir Marmaduke.

SIR MARMADUKE.

ALLEGRETTO.

Wel-come, joy! a-dieu to

*mf* *tr* *p*

sad-ness! As Au-ro-ra gilds the day: So those eyes, twin orbs of glad-ness, Chase the clouds of care a-

- way; Ir-re-sis-ti-ble in-cen-tive Bids me hum-bly kiss your hand; I'm your ser-vant most at-

- ten-tive, Most at-ten-tive to com-mand. Wild with a-do-ra-tion! Mad with fas-ci-na-tion! To indulge my lamen-

*L'istesso tempo.*

*rall.* *p stacc.*

- ta-tion No oc-ca-sion do I miss! Goad-ed to dis-trac-tion By mad-den-ing in-ac-tion, I find some sa-tis-

*crca.*

*passionata.*

fac-tion in a - pos-tro-phe like this: "San - ga - zure im - mor - tal, San - ga - zure di - vine!

*p*

*cres.* *ff dim.*

Wel-come to my por - tal, An - gel, oh be mine! Im - mor - tal, di - vine! An - gel, oh be mine!"

*cres.* *ff dim.*

Ir - re - sts - ti - ble in - cen - tive Bids me hum - bly kiss your hand; I'm your ser - vant most at -

*rall.*

ten - tive, Most at - ten - tive to com-mand!

*rall.* *tr.*

LADY S.

Sir, I thank you most po - lite - ly For your grace - ful cour - te - see; Com - pli - ment more tru - ly

*p*

knight - ly Ne - ver yet was paid to me! Chi - val - ry is an in - gre - dient Sad - ly lack ing in our

land— Sir, I am your most o - be - dient, Most o - be - dient to com - mand. Wild with a - do - ra - tion! Mad with fas - ci -

*p stacc.*

na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! Goad - ed to dis - trac - tion By madden - ing in -

*cres.*

ac - tion, I find some sa - tis - fac - tion In a - pos - tro - phe like this : Mar - ma - duke im - mor - tal,

*passionata.*

*p*

Mar - ma - duke di - vine, Take me to thy por - tal, Loved one, oh be mine! Im -



*cres.* mor - di - vine! Loved one, oh be mine! . . . Chi - val - - - ry  
 Str. M. Wild with a - do - ra - tion! Mad with fas - ci -

*ff* *dim.*

*cres.* *ff* *dim.*

an in - - - gre - - - dient Sad - ly . . lack - - - ing  
 na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! Wild with a - do - ra - tion! To in -

in our . . land. Wild with a - do - ra - tion! Mad with fas - ci -  
 - dulse my la - men - ta - tion No oc - ca - sion do I miss! I'm . . your . . ser - - - vant

na - tion! To in - dulse my la - men - ta - tion No oc - ca - sion do I miss! To in - dulse my la - men -  
 most at - - - ten - - - tive, Most at - - - ten - - - tive

- ta - tion. No oc - ca - sion do I miss! Wild with a - do - ra - tion, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

to com - mand! Wild with a - do - ration, Yes, and mad with fas - ci - na - tion! To in - dulse my la - men -

- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

- ta - tion No oc - ca - sion do I miss! Your most o - be - dient!

*rall.*  
Your most o - be - dient to com - mand.

*rall.*  
Your most o - be - dient to . . com - mand.

## No. 10. ENSEMBLE—(Aline, Alexis, Lawyer, and Chorus)—“All is prepared.”

LAWYER.

All is prepar'd for seal-ing and for sign-ing, The

MAESTRO.

con-tract has been draft-ed as a-greed.

CHORUS.

All is pre-par'd for seal-ing and for sign-ing, The con-tract has been

Ap-proach the ta-ble, Oh ye lo-vers pin-ing! With hand and seal now ex-e-cute the deed.

draft-ed as a-greed! Ap

proach the ta - ble, Oh ye lo - vers pin - ing, With hand and seal come ex - e - cute the deed.

ALEXIS. ALINE.  
I de - li - ver it, I de - li - ver it, As my act and deed. I de - li - ver it, I de - li - ver it, As my act and deed.

CHORUS.  
See, they sign with - out a qui - ver! It then to seal pro - ceed! They de - li - ver it, They de - li - ver it, As their act and deed

ALEXIS. ALINE.  
I de - li - ver it, I de - li - ver it, As my act and deed.

ALEX  
I de - li - ver it, I de - li - ver it, As my act and deed.

LAWYER.  
They de - li - ver it, They de - li - ver it, As their act and deed.

They de - li - ver it, They de - li - ver it, As their act and deed.

*allegro.*

*Allegro come 1mo*

*Tempo 1mo.*

*f sf sf sf*

## TREBLE &amp; ALTO

TENOR.

With heart and with voice Let us wel - come this mat-ing; Leave them

With heart and with voice Let us wel - come this mat-ing; Leave them here to re - joice, With true

BASS.

here to re - joice, With true love pal - pi - ta - - ting, Leave them

love pal - pi - ta - ting, A - - lex - is the brave! With heart

*8va.*

here to re-joice, With true love pal-pi-ta-tung;  
and with voice Let us wel-come this ma-ting! Leave them

*Sva.*

Heaven bless our A-line! The love-ly A-line! A-  
here to re-joice, Leave them here to re-joice, A-lex is the brave! A-

*Sva.* *J* *Sva.*

- lex - is the brave And the love - ly A - line!  
- lex - is the brave And the love - ly A - line!

*Sva.*

## No. II.

## BALLAD—(Alexis)—“For Love Alone.”

*Andante espressivo.*

VOICE. Love feeds on ma - ny

PIANO. *ff* *dim.* *p*

kinds of food, I know; Some love for rank, and some for du - ty; Some give their hearts a - way for emp - ty show, And

o - thers love for youth and beau - ty. To love for mo - ney all the world is prone; Some love themselves, and live all

lone - ly: Give me the love that loves for love a - lone— I ove that love, I love it

*p* *rall.* *f a tempo.*

*p* *rall.* *f a tempo.*

Ped.

on - ly! I love that love, I love it on - ly! Give me the love that loves for love a lone--

Perl. \*

love that love, I love it on - ly!

*colla voce.* *ff* *dim.*

Ped. \*

What man for a - ny o - ther joy can thirst, Whose lov - ing wife a - dore's him du - ly?

*p*

Want, mi - se - ry, and care may work their worst, If lov - ing wo - man loves you tru - ly. A lov - er's thoughts are e - ver



*rall.*

with his own—None tru - ly lov'd is e - ver lone - ly: Give me the love that loves for love a -

*p* *colla voce*

*f a tempo.*

lone— I love that love, I love it on - ly! I love that love, I love it on - ly! Give

*f* *Ped.* \*

*ff*

me the love that loves for love a - lone— I love that love, I love it on -

*ff* *colla voce.*

*lyl*

*ff* *dim.*

No 12 SONG—(Mr. Wells)—“My name is John Wellington Wells.”

*PIANO*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 6/8 time signature, while the left hand provides a steady accompaniment of chords. The key signature has two flats (B-flat and E-flat).

MR. WELLS

My

The vocal line begins with a long rest, followed by the lyrics "MR. WELLS" and "My". The piano accompaniment continues with a steady rhythm, marked with a *dim.* (diminuendo) dynamic.

name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

The vocal line continues with the lyrics "name is John Wellington Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And". The piano accompaniment remains consistent with the previous section.

e - ver-fill'd pur - ses, In pro-phe - cies, wit-ches, and knells. If you want a proud foe to "make tracks"— . If you'd

The vocal line concludes with the lyrics "e - ver-fill'd pur - ses, In pro-phe - cies, wit-ches, and knells. If you want a proud foe to 'make tracks'— . If you'd". The piano accompaniment continues to the end of the piece.

melt a rich un - cle in wax . . . You've but to look in On the re - si - dent Djinn, Number sev - en - ty, Sim - me - ry

Axe . . . We've a first rate as - sortment of ma - gic ; And for rais - ing a posthumous shade, With ef

- fects that are co - mic or tra - gic, There's no cheap - er house in the trade . . . Love - phil - tre, we've quan - ti - ties

of it! And for know - ledge if a - ny one burns, . . . We're keep - ing a ve - ry small pro - phet, a pro - phet Who

brings us unbound - ed re - turns : For he can pro - phe - sy With a wink of his eye, Peep with se - cu - ri - ty

In - to fu - tu - ri - ty, Sun up your his - to - ry, Clear up a mys - te - ry, Hu - mour pro - cli - vi - ty

For a na - ti - vi - ty, for a na - ti - vi - ty; He has answers o - ra - cu - lar, Bo - gies spec - ta - cu - lar,

Te - tra - pods tra - gi - cal, Mir - rors so ma - gi - cal, Facts as - tro - no - mi - cal, So - lemn or co - mi - cal,

And, if you want it, he Makes a re - duc - tion on ta - king a quan - ti - ty! Oh! . . . . . If  
*cre - . . . . . seen . . . . . do.* *f* *dim* *p*

a - ny - one a - ny - thing lacks, . . . He'll find it all rea - dy in stacks, . . . If he'll on - ly look in On the

re - si - dent Djjan, Num - ber se - ven - ty Sim - me - ry Axe!

He can raise you hosts Of ghosts. And that, with - out re - flec - tors: And

cree - py things With wings, And gaunt and gris - ly spec - tres; He can fill you crowds Of

shrouds, And hor - ri - fy you vast - ly; He can rack your brains With chains, . . . And

gib - ber - ings grim and gha - st - ly ! Then, if you plan it, he Chan - ges or - ga - ni - ty, With an ur - ba - ni - ty

Full of sa - ta - ni - ty, Vex - es hu - ma - ni - ty With an in - a - ni - ty Fa - tal to va - ni - ty,

Driv - ing your foes to the verge of in - sa - ni - ty ! Bar - ring tau - to - lo - gy, In de - mon - o - lo - gy,

Lec - tro - hi - o - lo - gy, Mys - tic no - sol - o - gy, Spi - rit phil - ol - o - gy, High - class as - tro - lo - gy,

Such is his know - ledge, he Is - n't the man to re - quire an a - po - lo - gy ! Oh ! . . . . . My

*ritard.* *a tempo.*  
*cra.* *ritard.* *f* *dim.* *p*

name is John Well-ing-ton Wells, . . . I'm a deal-er in ma-gic and spells, . . . In bless-ings and cur-ses, And

e-ver-ful'd pur-ses, In pro-phe-cies, witch-es, and knells. . . And if a-ny-one a-ny-thing lacks, . . . He'll

*cres. molto.*

find it all rea-dy in stacks, . . . If he'll on-ly look in On the re-si-dent Djinn, Number se-ven-ty, Simmer-y

Axe

*ff*

## No. 13. INCANTATION—Aline, Alexis, Mr. Wells, and Chorus.

ALLEGRETTO  
QUASI  
LENTO

MR. WELLS.

Sprites of earth and air. Fiends of flame and fire!

De - mon - souls, come here in shoals, This fear - ful deed in - spire! . . . Ap - pear! Ap



- - pear ! Ap - pear !

*p*

CHORUS.

Good mas - ter, we are here !

*dim.*

MR. WELLS.

Noi - some hags of night ! Imps of dead - ly shade ! Pal - lid ghosts, n -

*Sua.*

rise in hosts, And lend me all your 'aid ! Ap - pear ! Ap - pear ! Ap - pear !

*Sua.*

## CHORUS

Good mas - ter, we are

*dim.*

here!

*Piu vivo.*

ALEXIS.

Hark! hark! they as - sem - ble,

*Piu vivo.*

ALINE.

These fiends of the night!

Oh, A - lex - is, I trem - ble!

Seek safe - ty in flight!

*cres.*

Let us fly . . . . to the far off land, Where peace and plen - ty dwell Where the

*fp*

sigh . . . of the sil - ver strand Is echoed in ev' - ry shell. To the joys . . . that land will give On the

wings of love we'll fly, In in - nocence there . . . to live, In

in - nocence there . . . to die, In in - nocence there to

live, . . . there to die, . . . to live . . . and

*colla voce.*

Ped.

Ped.

*a tempo.*

ALINE.

die. Too late! . . too late! . . It

ALEXIS.

Too late! . . too late! . . It

MR. WELLS.

Too late! . . too late! . . It

CHORUS *f*

Too late! . . too late! . . That may not be! . .

*a tempo.*

*f* *p* *f* *p*

may not be! That

may not be! That

may not be! That *dim.*

That hap - - py fate is not for thee, *dim.*

hap - - - py fate is not for thee! . . . .

hap - - - py fate is not for thee! . . . .

hap - - - py fate is not for thee! . . . .

is not for thee! . . . .

*dim.*

MR. WELLS. *Andante Moderato.*

Now, shrivelled hags, with poi - son bags Dis - charge your loath - some loads! Spit flame and fire, un -

- ho - ly choir! Belch forth your ven - om. toads! Ye de - mons fell, with yelp and yell, Shed

cur - ses far a - field! Ye fiends of night, your fil - thy blight In noi - some picn - ty

yield! (*Spoken*)—Number one! (*Spoken*)—Number two!

**CHORUS.**

It is done! One too few!

It is done! One too few!

*ppp* *sva.*

Detailed description: This system contains the first two spoken parts and the beginning of the chorus. The vocal lines are on a grand staff (treble and bass clefs). The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with a 'ppp' dynamic marking. The vocal lines have lyrics: 'yield! (Spoken)—Number one!' and '(Spoken)—Number two!'. The chorus begins with 'It is done! One too few!' repeated twice. There are 'sva.' markings above the piano part.

(*Spoken*)—Number three!

Set us free! set us free! our work is

Set us free! set us free! our work is

*f*

Detailed description: This system contains the third spoken part and the continuation of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff. The piano part features a rhythmic pattern of eighth notes with a 'f' dynamic marking. The vocal lines have lyrics: '(Spoken)—Number three!' and 'Set us free! set us free! our work is' repeated twice.

done! ha! ha! ha! ha! ha! ha! ha! ha! ha!

done! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Detailed description: This system contains the final part of the chorus. The vocal lines are on a grand staff. The piano accompaniment is on a grand staff. The piano part features a rhythmic pattern of eighth notes with a 'f' dynamic marking. The vocal lines have lyrics: 'done! ha! ha! ha! ha! ha! ha! ha! ha! ha!' repeated twice.

ALINE.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

ALEXIS.

Let us fly to a far off land, Where peace and plen - ty dwell, Where the

MR. WELLS.

Too late! too

CHORUS.

Set us free! set us free!

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly! let us

sigh of the sil - ver strand Is e - choed in ev' - ry shell. Let us fly!

late!

Too late! too late! too late! too

Set us free! set us free! ha! ha! ha! Ha! ha!

fly! let us fly. let us fly! let us fly! let us fly! . . . . .

let us fly! let us fly! let us fly! let us fly! . . . . .

late! it may not be! That hap - py fate is not for thee. . . . .

ha! ha! ha! ha! ha! ha! ha! ha! ha! . . . . .

*dim. al fne. pp Attaca final.*

No. 14.

## FINALE—"Now to the Banquet we Press."

ALLEGRETTO. *p* *cres.*

*f ff*

*1st time. 2nd time.*



## CHORUS.

Now to the ban-quet we press, Now for the eggs and the ham! . . . Now for the mus-tard and

ress, Now for the straw - ber - ry jam! . . . Now for the tea of our host!

Now for the rol - lick - ing bun, . . . Now for the muf - fin and toast, And now for the gay Sal - ly

Lunn! . . . Now for the muf - fin and toast, And now for the gay Sal - ly Lunn! The

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

eggs and the ham, and the ham, *cres.*

eggs and the ham And the straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn ! The

*cres.*

eggs and the ham And the straw - ber - ry jam, And the rol - lick - ing bun ! The rol - lick - ing bun And the

gay Sal - ly Lunn And the straw - ber - ry jam, jam, jam, Oh ! the

bun, bun, Oh ! the

straw - ber - ry, straw - ber - ry jam, bun, bun, Oh ! . . . . the

straw - ber - ry, straw - ber - ry jam, jam, jam, Oh ! . . . . the

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and G major. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

rol - lick - ing, rol - lick - ing bun ! . .

rol - lick - ing, rol - lick - ing bun ! . .

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in 4/4 time and G major. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

*f*

The third system consists of four staves. The top two staves are empty. The bottom two staves are piano accompaniment. The music continues in 4/4 time and G major. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present.

*Segue rait.*

The fourth system consists of four staves. The top two staves are empty. The bottom two staves are piano accompaniment. The music continues in 4/4 time and G major. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line and a key signature change to G major. The instruction *Segue rait.* is written below the staves.

## RECIT. SIR M.

Be hap-py all, the feast is spread be-fore ye! Fear nothing, but enjoy yourselves, I pray!

Eat, aye, and drink, be mer-ry, I im-plore ye; For once let thought-less fol - ly rule the

*Allegretto.*  
day!

Eat, drink and be gay; Ban-ish all wor-ry and sor - - row, Laugh gai - ly to

day, Weep (if you're sor - - ry) to - mor - row! Come, pass the cup round,

I will go bail for the li-quer; It's strong, . . . I'll be bound, For it was brew'd by the

vi-car! It's strong, . . . I'll be bound, For it was brew'd by the vi-car!

*crz.*

**ALINE.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**CONS.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**LADY S.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**Mrs. P.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**ALEX.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**DR. D.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**SIR M. AND NOTARY.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**MR. WELLS.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

**CHORUS.**

None so know-ing as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-ty stiff

ALINE.

jo - rum of tea. . .

CONS.

jo - rum of tea. . .

LADY S.

jo - rum of tea. . .

MRS. P.

jo - rum of tea. . .

ALEX.

jo - rum of tea. . .

MR. B.

jo - rum of tea. . .

SIR M.

jo - rum of tea. . .

MR. W.

jo - rum of tea. . .

jo - rum of tea. . .

jo - rum of tea. . .

ALINE. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

ALEX. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

MR. W. *Sotto voce.*

See! see! they drink,

All thought un-heed - - ing,

The tea - cups clink,

*p*

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

They are ex - ceed - ing!

Their hearts will melt In half an hour— Then will be felt The po - tion's

pow'r Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

pow'r! Then will be felt The po - tion's pow'r! . . . The po - tion's pow'r! . . .

*Sva.**oco.**cres. molto.*

DR. DALY.

Pain, trou - ble and care,

*ff* *p*

Mi se - ry, heart-ache and wor - ry, Quick, out of your lair! Get you all gone in a hur - ry!

Toil, sor - row and plot Fly a-way quicker and quicker, Three spoons to the pot, That is the

brew of your vi - car! Three spoons to the pot, That is the brew of your vi - car!

*cres.*



ALINE.

*Andante.*

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CONS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

LADY S.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MRS. P.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

ALEX.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

DR. D.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

SIR M. AND NOTARY.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

MR. WELLS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

CHORUS.

None so cun-ning as he . . . At brew-ing a jo-rum of tea, Ha! ha! ha! ha! A pret-tystiff jo - rum of tea!

*Andante. p*

ALINE.

Oh love, true love! Un-world-ly, a -  
ALEXIS.

Oh love, true love! Un-world-ly, a -

- bi - ding! Source of all plea - sure, true foun - tain of joy, Oh love, true love, di - vine - ly con -

- bi - ding! Source of all plea - sure, true foun - tain of joy, Oh love, true love, di - vine - ly con -

- fi - ding, Ex - qui-site trea - sure that knows no al - - loy!

- fi - ding, Ex - qui-site trea - sure that knows no al - - loy! Oh love, true love, rich har - vest of

Oh love, oh love, ...

glad - ness, Peace - bear - ing til - lage, great gar - ner of bliss, Oh love, oh love, ...

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Oh dwell in this

Oh love, true love, look down on our sad - ness, Dwell in this vil - lage, Dwell in this

*p* Ped. *cres.*

vil - lage, oh hear, oh hear us, Hear

vil - lage, oh hear us, Oh hear us in this! Oh hear us, oh hear us, oh

*f*

us, oh love, in this! Oh love, true love, oh hear us in

hear us, love, in this! Oh love, true love, oh hear us in

*p* *rall. e dim.*

*pp* this!

*pp* this!

*pp* *Allegretto non troppo vivace.*

*pp* *Allegretto non troppo vivace. pp*

Ped.

Dr. D.  
*pp* Oh mar - vel - lous il - lu - sion! oh

SIR M. & NOTARY.  
*pp* Oh mar - vel - lous il - lu - sion oh

TENORS.  
*pp* Oh mar - vel - lous il - lu - sion! oa

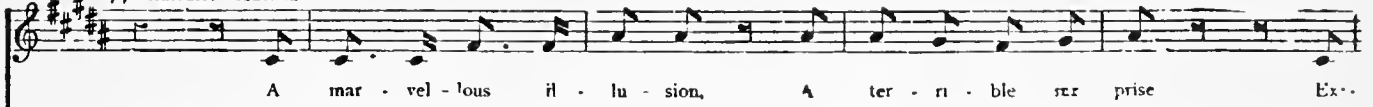
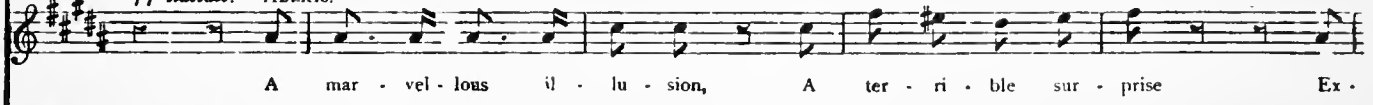
BASSES.  
*pp* Oh mar - vel - lous il - lu - sion! oh

*pp staccato.*

ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

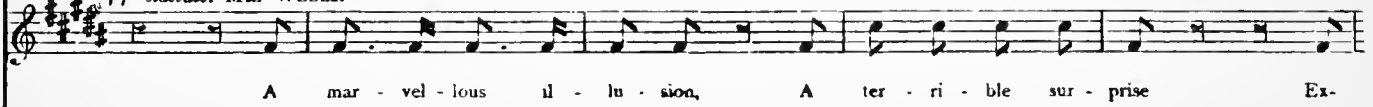
ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

ter - ri - ble sur - prise! What is this strange con - fu - sion That veils my ach - ing

*pp staccato.* ALINE.*pp staccato.* ALEXIS.

eyes?

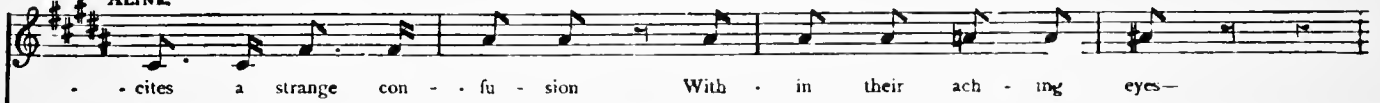
eyes?

*pp staccato.* MR. WELLS.

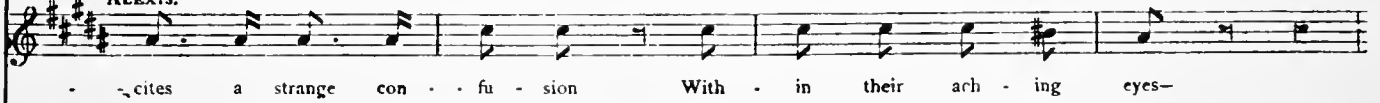
eyes?

*pp staccato.*

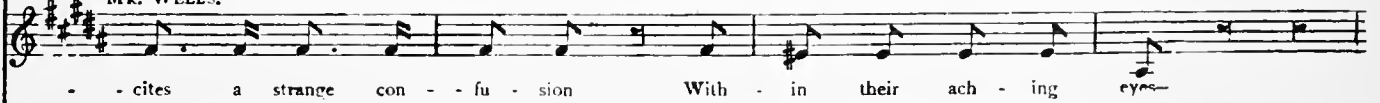
ALINE.

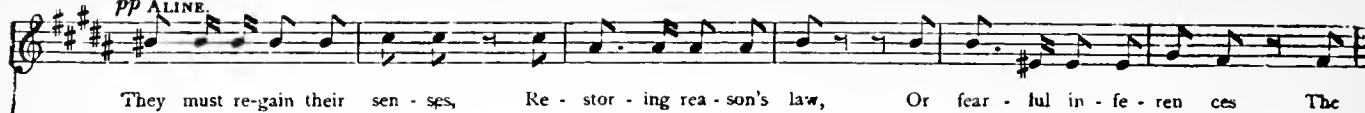
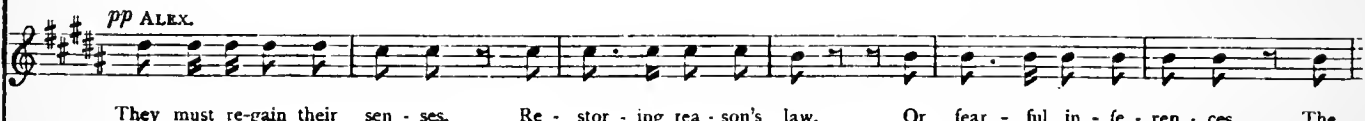
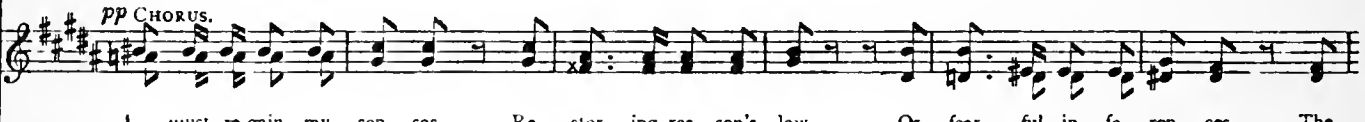


ALEXIS.



MR. WELLS.



*pp* ALINE.*pp* CONS.*pp* LADY S.*pp* MRS. P.*pp* ALEX.*pp* DR. DALY.*pp* SIR M. AND NOTARY.*pp* MR. WELLS.*pp* CHORUS.*pp**pp*

ALINE.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

CONS.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

LADY S.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

MRS. F.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

ALEX.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

DR. DALY.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

SIR M. &amp; NOTARY.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

MR. WELLS.

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

com - pa - ny will draw! Or fear - ful in - fe - ren - ces The com - pa - ny will

ALINE  
 draw ! Oh mar - - vel - lous . . . il - lu - sion !

CONS.  
 draw ! Oh mar - - vel - lous . . . il lu - sion !

LADY S.  
 draw ! Oh mar . . . . . vel . . .

MRS. P  
 draw ! Oh mar . . . . . vel . . .

ALEXIS.  
 draw ! Oh mar - vellous il - lu . . . .

DR. D.  
 draw ! Oh, mar - vellous il - lu . . . sion ! Oh

SIR M. & NOTARY.  
 draw ! Oh mar . . . . . vel . . .

MR. WELLS.  
 draw ! Oh mar . . . . . vel . . .

draw ! Oh marvellous il - lusion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il -



ALINE.

Oh ter - ri - ble sur - prise ! Oh mar -

CONS.

Oh ter - ri - ble sur - prise ! Oh mar -

LADY S.

*sf*

- lous il - lu - sion ! Oh mar -

MRS. P.

*sf*

- lous il - lu - sion ! Oh mar -

ALEX.

*sf*

- sion ! Oh ter - ri - ble sur - prise ! Mar -

DR. D.

*sf*

ter - ri - ble sur - prise ! Mar - vel - lous il -

SIR M. &amp; NOTARY.

*sf*

- lous il - lu - sion ! Oh mar -

MR. WELLS.

*sf*

- lous il - lu - sion ! Oh mar -

*cres. molto.*

- lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur - prise ! Oh marvellous il - lu - sion ! Oh ter - ri - ble sur -

*cres. molto.**cres.*

ALINE.  
 . . . vel . . . lous, . . . . . Oh . . . mar -

CONS.  
 vel . . . . . lous, . . . . . Oh . . . . . mar -

LADY S.  
 . . . . . vel - - lous il - - lu - - - sion! Oh mar

Mrs. P.  
 . . . . . vei - - lous il . . . lu - - - sion l Oh mar -

ALEXIS.  
 . . . . . vel-lous il - lu - - - sion l Oh mar -

DR. DALY.  
 . . . lu . . . . . sion l Oh mar

SIR M. & NOTARY  
 . . . . . vel . . . lous il . . . lu . . . . . sion l Oh mar -

MR. WELLS.  
 . . . . . vel . . . lous il . . . lu . . . . . sion l Oh ma,

. . . prise l Oh mar-vel-lous il - lu - sion! Oh ter - ri - ble sur-prise! Oh mar-vel-lous il - lu-sion! And oh ter - ri - ble sur-prise

Continuation of the vocal line with lyrics: . . . prise l Oh mar-vel-lous il - lu - sion! Oh ter - ri - ble sur-prise! Oh mar-vel-lous il - lu-sion! And oh ter - ri - ble sur-prise

Continuation of the vocal line with lyrics: . . . prise l Oh mar-vel-lous il - lu - sion! Oh ter - ri - ble sur-prise! Oh mar-vel-lous il - lu-sion! And oh ter - ri - ble sur-prise

Continuation of the vocal line with lyrics: . . . prise l Oh mar-vel-lous il - lu - sion! Oh ter - ri - ble sur-prise! Oh mar-vel-lous il - lu-sion! And oh ter - ri - ble sur-prise

Continuation of the piano accompaniment, including the grand staff with piano and bass clefs, and dynamic markings such as *res.* and *ff*.

ALINA.

Musical staff for ALINA. Includes dynamic marking *dim.* and tempo markings *1mo Volta.* and *2da Volta.*

vel - lous il - lu - sion' sion !

CONS.

Musical staff for CONS. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

LADY S

Musical staff for LADY S. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

MRS. P.

Musical staff for MRS. P. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

ALEX.

Musical staff for ALEX. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

DR. D.

Musical staff for DR. D. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! Oh sion !

SIR M. & NOTARY.

Musical staff for SIR M. & NOTARY. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

MR. W.

Musical staff for MR. W. Includes dynamic marking *dim.*

vel - lous il - lu - sion ! sion !

Musical staff for piano accompaniment. Includes dynamic markings *dim.*, *p*, and *ff unis.*

Oh ter - ri - ble sur - prise ! Oh marvellous il - prise ! Oh marvellous il -

Musical staff for piano accompaniment. Includes dynamic markings *p* and *ff*.

Oh ter - ri - ble sur - prise !

Musical staff for piano accompaniment. Includes dynamic markings *dim.*, *p*, and *ff*.

ALINA. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

CONS. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

LADY S. *ff*

Oh terrible surprise Oh terrible surprise! What is this strange con-fu-sion That

MRS. P. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

ALEX. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

DR. DALY. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

SIR M. & NOTARY. *ff* *unis.*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

MR. WELLS. *ff*

Oh terrible surprise! Oh terrible surprise! What is this strange con-fu-sion That

*ff*

- lusion! Oh marvellous il-lu-sion! Oh terrible sur-prise! What is this strange con-fu-sion That

*ff*

- lusion! Oh marvellous il-lu-sion! Oh terrible sur-prise! What is this strange con-fu-sion That

*ff*

- lusion! Oh marvellous il-lu-sion! Oh terrible sur-prise! What is this strange con-fu-sion That

ALICE.

veils their ach - ing eyes,

That

veils . . . . .

their eyes? . . . .

CONS.

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

LADY S.

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

MRS. P.

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

ALEX.

veils their ach - ing eyes,

That

veils . . . . .

their eyes? . . . .

DR. D.

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

SIR M. & NOTARY.

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

MR. WELLS.

veils their ach - ing eyes,

That

veils . . . . .

their eyes? . . . .

veils my ach - ing eyes,

That

veils . . . . .

my eyes? . . . .

*p* *cres.*

*f* *ff*

Ped.

*p* *f* *p*

Ped.

End of 1st Act.

# ACT II.

## TRIO & CHORUS.

No. 15.

*Allegro moderato.*

PIANO.

The musical score is written for piano and includes parts for a Trio and a Chorus. It begins with a piano introduction in C major, 2/4 time, marked *Allegro moderato*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The Trio section consists of three vocal parts: ALINE, ALEXIS, and WELLS, each with a piano part. The Chorus section follows, with a vocal line and piano accompaniment. The score includes dynamic markings such as *p*, *f*, and *pp*, and a section marked 'A'. The key signature changes to C minor for the Trio and Chorus sections.

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power. Oh slum-b'ring

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power.

twelve, I think, And at this mys-tic hour The ma-gic drink Should man-i-fest its power.

**B**

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a dynamic marking of *p* and a key signature change to one sharp (F#).

forms, how lit-tle have ye guess'd The fire that warms, the fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

Oh slum-b'ring forms, how lit-tle have ye guess'd The fire that warms each

*cres.*

*cres.*

*cres.*

*cres.*

The second system continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The piano part includes a dynamic marking of *p* and a *cres.* (crescendo) marking. The key signature remains one sharp (F#).

a-pa-the-tic breast! Each a pa-the-tic breast!

a-pa-the-tic breast! Each a-pa-the-tic breast! But stay! my fa-ther is not

a-pa-the-tic breast! Each a-pa-the-tic breast!

**C**

The third system continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The piano part includes dynamic markings of *f* and *p*. The key signature remains one sharp (F#).

And, pray, where is my mother dear?

here!

I did not think it meet to see A

*stacc.*

dame of lengthy ped-i-gree, A Ba-ro-net and K. C. B., A Doc-tor of di-vi-ni-ty, And that re-spect-a-ble Q. C. All

*Softer*

fast a-sleep al-fres-co-ly, And so I had them car-ried home, And put to bed re-spect-a-bly! And put to bed re



**D**

Sir, you act-ed with dis - cri - mi - na - tion,  
- spect-a - bly! I trust my con - duct meets your ap - pro - ba - tion!

**D**

And showed more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion, It  
Yes! it

**E**

show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!  
show'd more de - li - cate ap - pre - ci - a - tion Than we ex - pect in per - sons of your sta - tion!  
show'd more de - li - cate ap - pre - ci - a - tion Than they ex - pect in per - sons of my sta - tion!

But soft— they wak-en one by one, The spell has worked, the

deed is done! I would sug-gest that we re-tire While Love, the housemaid,

*p* While Love, the house-maid, lights her kitch-en  
*p* While Love, the house-maid, lights her kitch-en  
 lights her kitch-en fire! *p* While Love, the house-maid, lights her kitch-en

F

fire!

fire!

fire!

F

*pp*

*cre*

*scen*

*do.*

*Andante.* (♩ = ♩ of previous movement.)

CHORUS. TENORS & BASSES. *f*

*Andante.*

*f*

Why, where be oi, and what be oi a - do - in? A sleepin' out just when the du

SOPRANOS.

Why that's the ve - ry way your health to ru - in, And don't seem quite re spect - a - ble like - wise!

rise!

Eh! that's

*sempre f*

What may you be at now? tell me. du!

you? on - ly think of that now!

G

G

Eh, what a nose !                      And oh, what eyes, miss,                      Lips like a rose,                      And cheeks likewise, miss !

*f* *p*

Oi tell you true,                      which I've ne- ver done, sir,                      Oi loike you,                      as I ne- ver lik'd none, sir !

*p*

*Allegro. (♩ = ♩ before.)*

Eh,                      but I                      du                      loike                      you !

*p*

*H*

*f*

*ff*

*H*

*f*

*scen*                      *do.*

If you'll mar - ry me, I'll scrub for you and bake for you !

you'll mar - ry me, I'll dig for you and rake for you ! If

All this will I du if you'll mar - ry me. If you'll mar-ry me, I'll

you'll mar-ry me, all o-ters I'll for-sake for you ! All this will I du if you'll mar - ry me.

cook for you and brew for you ! If you'll mar - ry me, I'll

If you'll mar - ry me, I've guineas not a few for you !

take you in and do for you. All this will I du if you'll mar - ry me ! All this will I du if you'll mar - ry me !

All this will I du if you'll mar - ry me ! All this will I du if you'll mar - ry me !

Eh ! . . . Eh ! but I du loike you !

Eh ! but I du loike you !

R

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#). The first staff ends with a fermata and the letter 'R'. The second staff continues the piano accompaniment.

This system contains the third and fourth staves of music, both piano accompaniment. The music continues with a steady rhythmic pattern in the piano.

This system contains the fifth and sixth staves of music, both piano accompaniment. The piano accompaniment continues with a consistent texture.

This system contains the seventh and eighth staves of music, both piano accompaniment. The piano accompaniment continues with a consistent texture.

This system contains the ninth and tenth staves of music, both piano accompaniment. The piano accompaniment continues with a consistent texture.

This system contains the eleventh and twelfth staves of music, both piano accompaniment. The piano accompaniment concludes with a final chord and a fermata.

Ped.

## No. 16. ENSEMBLE—Constance, Notary, Aline, Alexis, and Chorus

*Moderato à la Valse.*

PIANO.

*p* *cresc.* *scen - do.* *dim.*

CONSTANCE.

Dear friends, take pi ty on my lot, My

cup is not of nec - tar! I long have loved— as who would not?— Our

kind and rev - 'rend rec - - tor. Long years a - go my love be - gan, So

sweet - ly, yet so sad - ly, But when I saw this plain old man, A -

- way my old af - fec - tion ran - I found I lov'd him mad - - - ly!

I lov'd him mad - - - ly!

*Preso.*  
Oh! You ve - ry, ve - ry plain old man, I love, I love you mad - ly! You ve - ry plain old

*p e stacc.*

NOTARY.  
man, I love you mad - - - ly! . . . I am a ve - ry deaf old man, And hear you ve - ry



bad - ly.

CHORUS.

You ve - ry plain old man, she loves you mad ly!

*Moderato à la Valse.*

I know not why I love him so; It

is en - chant ment, sure - ly! He's dry and snuf - fy, deaf and slow, Ill -

tem - per'd, weak, and poor - - ly! He's ug - - ly, and ab surd - ly dress'd, And

six - ty se - - ven near - - ly, He's ev - - 'ry thing that I . . de - test, But

if the truth must be con - fess'd, I love him ve - ry dear - - - ly!

I love . . . . . him dear - - - - ly!

*Prsto.*

Oh! You're ev'-ry-thing that I de-test, But still I love you dear - ly! You're all that I de - test, I love you

*p e stacc.*

*NOTARY.*

dear - - - ly! . . . I caught that line, but for he rest I did not hear it clear - ly!

*CHORUS. f*

You

*pp*

ve - ry plain old man, she loves you dear - ly!

*ff*

*moderato.*

ALEXIS.

Oh joy! oh joy! The charm works well, And all are now u - ni - .

ALINE.

*Alligretto quasi lento.*

ted. The blind young boy O-bey's the spell, Their troth they all . have pligh - ted.

*colla voce.**p*

CONS.

Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll soon employ a mar-riage bell To

say that we're u - ni - ted. I do con-fess, An anx - ious care My hum - bled spi - rit vex - es, And

none will bless Ex - am - ple rare Of their be - loved A - lex - is, Of their A - lex . . .

CONS. *p*

is. ALINE. *p* Oh, bit - ter joy! No words can tell How my poor heart is bligh - ted! They'll

ALEX. *p* Oh joy! oh joy! The charm works well, And all are now u - ni - ted! The

NOTARY. *p* joy! oh joy! The charm works well, And all are now u - ni - ted! The

Oh joy! oh joy! No words can tell My state of mind de - light - ed! They'll

*p* Oh joy! oh joy! No words can tell Our state of mind de - light - ed! For

*p*

*Sva.*

soon em - ploy A mar - riage bell, To say that we're u - ni - ted. *ff*

blind young boy O beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns *ff*

blind young boy O - beys the spell, Their troth they all have pligh - ted. True hap - pi - ness reigns *ff*

soon em - ploy A mar - riage bell, To say that we're u - ni - ted. True hap - pi - ness reigns *ff*

girl and boy A mar - riage bell, will say that we're u - ni - ted. True hap - pi - ness reigns *ff*

*Sva.*

CONS

And none will bless Ex - am - ple rare Of

ALINE.  
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

ALEX.  
ev - 'ry-where, And dwells with both the sex - es, All will bless The thought - ful care Of

NOTARY.  
ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

ev - 'ry-where, And dwells with both the sex - es, All will bless Ex - am - ple rare Of

their be - lov'd A - lex - is. And

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

their be - lov'd A - lex - is. True hap - pi - ness reigns ev - 'ry-where, And dwells with both the sex - es,

COMES 1st Volta. 2nd Volta.

none will bless Ex - am - ple rare Of their be - lov'd A - lex - is, I - lex - is.

ALINE.

All will bless the thought - ful care Of their be - lov'd A - lex - is, lex - is.

ALEX.

All will bless the thought - ful rare Of their be - lov'd A - lex - is, - lex - is.

NOTARY.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

All will bless Ex - am - ple rare Of their be - lov'd A - lex - is, - lex - is.

1st Volta. 2nd Volta. 3va.....

*p*

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

Oh joy! oh joy! Oh joy! oh joy!

*p* Oh joy! oh joy! Oh joy! oh joy!

3va.....

*p*

CONS. *pp*

Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALINE. *pp* *cres.*

Oh joy! oh joy! Oh joy! oh joy! oh joy!

ALEXIS. *pp* *cres.* *f*

Oh joy! oh joy! Oh joy! oh joy! oh joy!

NOFARY. *pp* *cres.* *f*

Oh joy! oh joy! Oh joy! oh joy! oh joy!

*pp* *cres.* *f*

Oh joy! oh joy! Oh joy! oh joy! oh joy!

*pp* *cres.* *f*

*pp* *cres.* *f* *f*

*Sua.* *Sua.*



## No. 17.

## BALLAD—"It is not Love."

*Allegro con brio.*

VOICE.

Thou hast the pow'r thy

PIANO.

*f**p*

vaun ted love To sanc ti - fy, all doubt a - bove, De - spite the gath - 'ring

shade ; To make that love of thine so sure That, come what may, it

must en - dure, Till time . . . it - self shall fade.

*Tempo di Vaise.  
dolce.*

Thy love is but a flow'r . . . That fades with - in the hour; . . . If

such thy love, oh shame ! . . . Call it by o - ther name. . . Thy

love is but a flow'r . . . That fades with - in the hour; . . . If

such thy love, oh shame ! . . . Call it by o - ther name, It is not

love ! . . . It is not love !

*Tempo 1mo.*

Thine is the pow'r, and thine a lone, To

place me on so proud a throne That kings might en - vy me! A

price - less throne of love un - told, More rare than o - rient pearl and gold, But

no! no! Thou would'st be free! Such love is like the ray . . . .

*Tempo di Valse.  
dolce.*

. . . That dies with - in the day; . . . . . If such thy love, oh

shame! . . . . Call it by o - ther name. . . . Such love is

like the ray . . . . That dies with - in the day; . . . . If

*con Sza.*

such thy love, oh shame! . . . . Call it by o - ther name, It is not

love, . . . . . It is not love. . . . .

## No. 18. QUINTETT—Aline, Mrs. Partlett, Alexis, Dr. Daly, Sir Marmaduke.

ALINE. *Moderato.*

MRS. P.

ALEX.

DR. DALY.

SIR M.

PIANO. *p*

I re-joice that it's de-cid-ed, Hap-py now will be my life For my

She will tend him, nurse him, mend him, Air his

She will tend him, nurse 'im, mend him, Air his

fa-ther is pro-vid-ed With a kind and ten-der wife; She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

She will tend him, nurse him, mend him, Air his

Solo.

lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years. No young

lin - en, dry his tears: Bless the thought - ful fates that send him Such a wife to soothe his years.

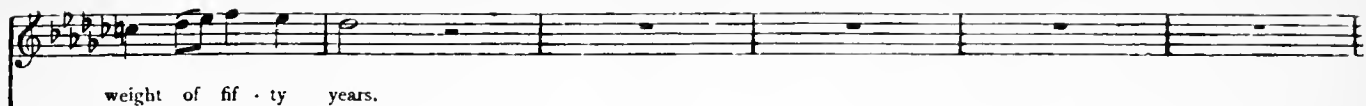
lin - en, dry his tears; Bless the thought - ful fates that send him Such a wife to soothe his years.

lin - en, dry his tears; Bless the thought-ful fates that send him Such a wife to soothe his years.

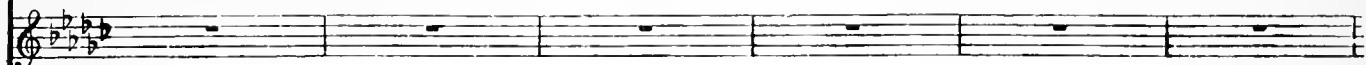
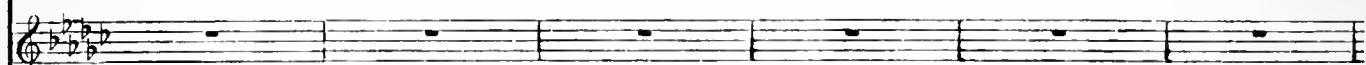
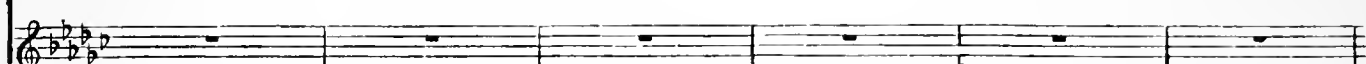
lin - en, dry his tears; Bless the thought - ful fates that send him Such a wife to soothe his years.

*p*

gid - dy thoughtless maid - en, Full of gra - ces, airs and jeers, But a so - ber wi - dow, La - den with the



weight of fif - ty years.

SIR MARMADUKE.



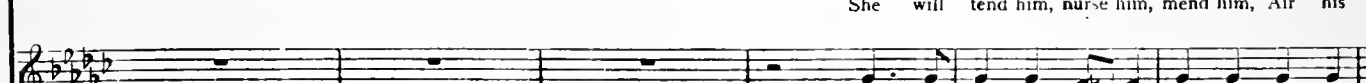
No high - born, ex - act - ing beau-ty, Bia - zing like a jew - elled sun, But a

No high - born, ex - act - ing beau-ty, Bia - zing like a jew - elled sun, But a





She will tend him, nurse him, mend him, Air his



She will tend him, nurse him, mend him, Air his



She will tend him, nurse him, mend him, Air his

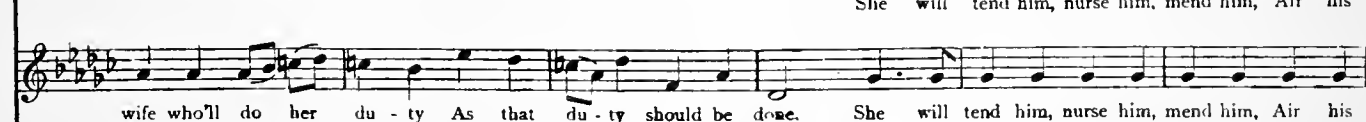


She will tend him, nurse him, mend him, Air his



She will tend him, nurse him, mend him, Air his

wife who'll do her du - ty As that du - ty should be done. She will tend him, nurse him, mend him, Air his





lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

Mrs. P.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years I'm no

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

lin - en, dry his tears, Bless the thought - ful Fates that send him Such a wife to soothe his years.

sau - ry minx and giddy, Hus - sies such as them a - bound, But a clean and ti - dy widdy, Well be -



known for miles a - round.

DR. DALY.

All the vil-lage now have ma - ted, And are hap - py as can be; I to

*p sost.*

*p Più lento.* *a tempo.*

No one left to mar - ry him. She will

*p*

No one left to mar - ry him. She will

*p*

No one left to mar - ry him. She will

*rall.*

live a - lone am fa - ted, No one left to mar - ry me. She will

*bb Più lento.* *a tempo.*

No one left to mar - ry him. She will

tend him, nurse him, mend him, Air his lin - en dry his tears, Bless the thoughtful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

tend him, nurse him, mend him, Air his lin - en, dry his tears, Bless the thought-ful Fates that send him Such a

wife to soothe his years, . . . . Such a wife to soothe his years,

wife to soothe his years, Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years,

wife to soothe his years, Bless the thought - ful Fates that send him Such a wife to soothe his years, *marcato.*

wife to soothe his years, Such a wife to soothe his years, Such a

Such wife to soothe his years. . . . .

Such a wife to soothe his years. . .

Such a wife to soothe his years. . . . .

Such a wife to soothe his years. . . . .

wife, Such a wife to soothe his years. . .

*pp*

Detailed description: This block contains the vocal and piano parts for the first system. It features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and two bass parts. The lyrics are: 'Such wife to soothe his years. . . . .', 'Such a wife to soothe his years. . .', 'Such a wife to soothe his years. . . . .', 'Such a wife to soothe his years. . . . .', and 'wife, Such a wife to soothe his years. . .'. The piano part includes a *pp* marking. The key signature has four flats, and the time signature is common time.

*dim. e calando.*

Detailed description: This block contains the vocal and piano parts for the second system. It features five vocal staves and a piano accompaniment. The vocal parts are mostly rests. The piano part includes a *dim. e calando.* marking. The key signature has four flats, and the time signature is common time.

No. 19.

## RECIT. and DUET—Lady Sangazure and Mr. Wells.

MR. WELLS.

Oh, I have wrought much e - vil with my spells! And ill I can't un - do!

ANDANTE  
NON TROPPO  
LENTO.

This is too bad of you, J. W. Wells, What wrong have they done you? And see, an - o - ther love-lorn la - dy comes; A

LADY SANGAZURE.

las! poor stricken dame! A gen - tle pen - sive - ness her life benurabs, And mine a - lone the blame.

las! ah, me! And well - a - day! I sigh for love, And well I may! For I am ve - ry old and grey. But

stay! What is this fai - ry form I see be - fore me?

MR. WELLS.

Oh, hor - ri - ble! she's go - ing to a - dore me! This last ca -

LADY S.

Why do you gaze at me with vi - sage low'ring? For pi - ty's sake re - coil not

tas - tro - phe is o - ver - powering!

thus from me.

MR. WELLS.

*a tempo moderato.* My la - dy, leave me! This can ne - ver be!

*Andante.*

*Lenderly.*

Love me! I'll drop them too! . . .

Hate me! I drop my H's, have through life. Hate me! I al - ways eat peas with a knife!

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Love me! I'll drop them too! . . ." and "Hate me! I al - ways eat peas with a knife!". The middle staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I drop my H's, have through life." and "Hate me! I al - ways eat peas with a knife!". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I drop my H's, have through life." and "Hate me! I al - ways eat peas with a knife!". The piano part includes dynamic markings such as *pp* and *f*.

Love me! I'll eat like you! . . . Love me! I'll meet you there! . . .

Hate me! I of-ten roll down One Tree Hill.

The second system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Love me! I'll eat like you! . . ." and "Love me! I'll meet you there! . . .". The middle staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I of-ten roll down One Tree Hill." and "Hate me! I of-ten roll down One Tree Hill.". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I of-ten roll down One Tree Hill." and "Hate me! I of-ten roll down One Tree Hill.". The piano part includes dynamic markings such as *pp* and *f*.

Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!

Hate me! I some-times go to Rosh - er - ville!

The third system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Love me! that joy I'll share! Love me! my prejudices I'll for e - ver drop!". The middle staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I some-times go to Rosh - er - ville!" and "Hate me! I some-times go to Rosh - er - ville!". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! I some-times go to Rosh - er - ville!" and "Hate me! I some-times go to Rosh - er - ville!". The piano part includes dynamic markings such as *pp* and *f*.

Love me! I'll come and help you in the shop!

Hate me! that's not e - nough! Hate me! the life is rough!

The fourth system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Love me! I'll come and help you in the shop!" and "Hate me! that's not e - nough! Hate me! the life is rough!". The middle staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! that's not e - nough! Hate me! the life is rough!" and "Hate me! the life is rough!". The bottom staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It contains the lyrics "Hate me! that's not e - nough! Hate me! the life is rough!" and "Hate me! the life is rough!". The piano part includes dynamic markings such as *f* and *p*.

LADY S.  
Love me! my grammar I will all forswear!

MR. W.  
Love me! I'll stick sunflowers in my hair!  
Hate me! ab-jure my lot!

*p* *f* *p*

Hate me! They'll suit you not!

*Allegro.*

At what I'm going to say be not en-gaged!

*f* *p*

En-gaged! en-gaged!

may not love you, for I am en-gaged! En-gaged! To a

*f*

*Andante.*

*Dolce.*

maid-en fair, With bright brown hair And a sweet and sim-ple smile, Who waits for me By the sound-ing sea, On a

*p*

She has bright brown hair!

*(Aside.)*

South Pa - ci - fic isle. A lie! No maid - en waits me there!

*f* *dim.* *p*

By the sound - ing sea The sound - ing sea!

lie! No maid - en smiles on me!

The sound - ing sea!

*f* *dim.* *p* *pp*

*Allegro Agitato.*

Oh a - go - ny, rage, de - spair! The maid - en has bright brown hair, And

mine is as white as snow! False man, it will be your fault If I go to my fa - mi - ly vault, And



bu - ry my life - long woe!

Oh a-go-ny, rage, despair! Oh where will this end? oh where? I should

*mf*

ve - ry much like to know! It will cer-tain-ly be my fault If she goes to her fa - mi - ly vault, To

False man, it will be your fault if I go to my fa - mi - ly vault, And

bu - ry her life long woe! . . . 'Twill cer-tain-ly be my fault . . . . . If she

bu - ry my life - long woe! The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly

goes to her fa - mi - ly vault! The vault, the fa - - mi - ly

*dim. al fine.*

vault, The vault, the vault, the fa - - mi - ly  
vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, the fa - mi - ly

*dim.*

vault, The vault, the vault, Yes, the  
vault, The fa - mi - ly vault, the fa - mi - ly vault, The fa - mi - ly vault, Yes, the

*pp*

fa - mi - ly vault!

fa - mi - ly vault! . .

*ff*

No. 20.

RECITATIVE and AIR—Aline.

ALINE.

A - lex - is! Doubt me not, my loved one! See Thine uttered will is sovereign law to me! All

MODERATO

dim.

fear, all thought of ill I cast a - way! It is my dar - ling's will, and I o - bey!

dim.

*p*

Andante. *p*

(dreamily)

The fear - ful deed is done, My love is near! I go to meet my own In

*pp*

trem - bling fear! If o'er us aught of ill should cast a shade, It was my darling's will, and

*pp*

*pp*

I o - bey'd! . . . and I o - bey'd!

*pp*

*pp* *p* *pp*

## No. 21.

## SONG—(Dr. Daly)—“Engaged to So-and-so.”

(Flageolet.)

*tr.*

**ANDANTE.**

The piano introduction is in 3/4 time, key of D major. It features a melody in the right hand with a trill (tr.) on the final note and a bass line in the left hand. The tempo is marked 'ANDANTE'.

Oh, my voice is sad and low, And with ti - mid step I go— For with

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Oh, my voice is sad and low, And with ti - mid step I go— For with'. The piano accompaniment features a melody in the right hand with a trill (tr.) and a bass line in the left hand. Dynamics include *f* and *p*.

*cres.* *p*

load of love o'er - la - den I en - quire of ev - 'ry maid - en, "Will you wed me, lit - tle la - dy, Will you

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with the lyrics 'load of love o'er - la - den I en - quire of ev - 'ry maid - en, "Will you wed me, lit - tle la - dy, Will you'. The piano accompaniment features a melody in the right hand with a crescendo (*cres.*) and a piano (*p*) dynamic, and a bass line in the left hand.

share my cot - tage sha - dy?" Lit - tle la - dy an - swers "No! No! No!"

The third system of the song includes a vocal line and piano accompaniment. The vocal line concludes with the lyrics 'share my cot - tage sha - dy?" Lit - tle la - dy an - swers "No! No! No!"'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, ending with a double bar line.

*Andante moderato.*

"Thank you for your kind - ly prof - fer—Good your heart, and full your cof - ter: Yet, I must de - cline your of - fer—

*p*

I'm en - gag'd to So - and - so!"

So - and - so! So - and - so!

*(Flageolet.)**tr*

*p* *p* *p* *p*

So - and - so! So - and - so!

*(Flageolet.)**tr**(Flageolet.)**tr*

She's en - gag'd to So - and - so!

What a rogue young hearts to pil-lage! What a work-er on Love's til-lage! Ev-'ry maid-en in the vil-lage

*p*

Is en-gag'd to So-and-so! So-and-so! So-and-so!

(Flageolet.)

(Flageolet.) So-and-so! So-and-so! (Flageolet.)

All en-gag'd to So-and-so!

*Alta co il Trio.*

## No. 22. ENSEMBLE—Aline, Alexis, Dr. Daly, and Chorus.

*Allegro agitato e vivace.*

IANO.

*ff**Sra.....*

ALINE.

Oh, joy - oushoon! oh, mad delight! Oh, sun and moon! oh, day and night! Re-joyce, re - joyce

DR. D.

Oh, joy - ousboon! oh, mad delight! Oh, sun and moon! oh, day and night! Re - joyce, . . . re -

*p staccato.*

. . . with me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

- joyce with . . . me! Pro - claim our joy, ye birds above—Ye brook - lets mur - mur forth our love, In

cho - ral ec - sta - cy.

Oh, mad de - light!

Oh, day and night! Re - joyce with

cho - ral ec - sta - cy. Oh, joy - ous boon!

Oh, sun and moon!

Re - joyce with

**ALINE.** me, Re-joice with me, Re-joice, re-joice with me!

**ALEX.** A-line, my on-ly love, my

**DR. D.** me, Re-joice with me, Re-joice, re-joice with me!

**ALINE.** Yes! yes!

**ALEX.** hap-piness! The phil-tre— you have tas-ted it? Oh, joy! mine, mine for e-ver and for

**RECIT.** A-lex-is, don't do that— you must not!

e-ver! Why?

*L'istesso tempo.*

- las! that lo-vers thus should meet: Oh, pi-ty, pi-ty me! Oh, charge me not with cold de- ceit; Oh



pi - ty, pi - ty me! You bade me drink— with trem - bling awe I drank, and by the po - tion's law, I

lov'd the ve - ry first I saw! Oh pi - ty, pi - ty me!

DR. D.  
My dear young friend, con - sol - ed be! We

pi - ty, pi - ty you. In this I'm not an a - gent free, We pi - ty, pi - ty you. Some

most ex - traor - di - na - ry spell, O'er us has cast its ma - gic fell, The con - sequence I need not tell, We

ALINE.  
O'er us hath cast its ma - gic fell—

ALEX.  
Some most ex - traor - di - na - ry spell, O'er them hath cast its ma - gic fell— False one, be -

DR. D.  
pi - ty, pi - ty you. O'er us hath cast its ma - gic fell—

**ALEX.** *f* *rit.* gone! I spurn 'hec! To thy new lov - er turn thee! Thy per - fi - dy *rit.* *ad lib.*

**ALINE.** *a tempo.* I could not help it!

**ALEX.** all men shall know. Come one, come all, O - bey my call!

**DR. D.** We could not help it! We

*alla voce.* *f* *a tempo.*

I could not help it! I could not help it! I could not help it! Oh, a - las! . . .

Come, hi - ther, run! Come, ev - 'ry one, come! . . .

could not help it! We could not help it! A - las! . . .

*cre - scen - do.* *rit.* *Segue presto.*

*FULL.*

**CHORUS.** Oh, what is the mat-ter, and what is the clat-ter? He's glow-er-ing at her, and

threat-ens a blow! Oh, why does he bat-ter the girl he did flat-ter? And why does the lat-ter re-

**ALINE.**

**CONS.**

**LADY S. & MRS. P.**

**ALEX.**

**DR. D.**

**SIR M. & NOTARY.**

Oh, thus does he bat -

Oh, why does he bat -

Oh, why does he bat -

Oh, thus do I bat -

Oh, why does he bat -

Oh, why does he bat -

coil from him so? Oh, what is the mat-ter, and what is the clat-ter? Oh, why does he bat-ter the

ALINE.  
-ter, And thus does the  
CONS.  
-ter, And why does the  
LADY S. & MRS. P.  
-ter, And why does the  
ALEXIS.  
-ter, And thus does the  
DR. D.  
-ter, And why does the  
SIR M. & NOTARY.  
-ter, And why does the  
girl he did flat - ter? And why does the

ALINE.  
lat - ter . . . re - coil from . . . him so, Thus . . . does the  
CONS.  
lat - ter . . . re - coil from . . . him so? Why . . . does the  
LADY S. & MRS. P.  
lat - ter . . . re - coil from . . . him so? Why . . . does the  
ALEXIS.  
lat - ter . . . re - coil from . . . me so, Thus . . . does the  
DR. D.  
lat - ter . . . re - coil from . . . him so? Why . . . does he  
SIR M. & NOTARY.  
lat - ter . . . re - coil from . . . him so? Why . . . does the  
lat - ter . . . re - coil from . . . him so? Why . . . does the

**ALEXIS.**  
 lat - - ter re - coil from him so . . .

**CONC.**  
 lat - - ter re - coil from him so? . . .

**LADY S. & MRS. P.**  
 lat - - ter re - coil from him so . . .

**ALEX.**  
 lat - - ter re - coil from me so . . .

**DR. D.**  
 lat - - ter re - coil from him so? . . .

**SIR M. & NOTARY.**  
 lat - - ter re - coil from him so? . . .

lat - - ter re - coil from him so? . . .

No. 23.

RECITATIVE—Alexis.

RECIT. ALEXIS.

Pre - pare for sad sur - pri - ses! My love A - line des -

- pi - ses! No thought of sor - row shames her! An - o - ther lo - ver claims her! Be

his false girl, for bet - ter or for worse, But, ere you leave me, may a lov - er's curse

**PIANO.**

No. 24.

FINALE.

*Allegro.*

ALINE &  
CONSTANCE.

LADY S. &  
MRS. PARTIETT.

ALEXIS &  
VICAR.

SIR M. &  
NOTARY.

MR. WELLS.

CHORUS.

PIANO.

Or he or I must die ! Which shall it be? re -

*f Allegro.*

SIR M. Die thou! thou art the cause of all of - fend - - - ing.

VICAR. Die thou! yield thou to this decree un - bend - - - -

ply!

*mf*

Die thou! die thou! die thou! . . .

ing. Die thou! die thou! die thou! . . .

Die thou! die thou! die thou! . . .

Die thou! die thou! die thou! . . .

MR. WELLS.

So be it, I sub-mit; my fate is

Die thou! die thou! die thou!

MR. WELLS.

sealed; To po - pu - lar o - pin - ion thus I yield. Be

pp

*Piu lento.*

hap - py, all, Leave me to my de - spair; I go, it mat - ters not with whom,

(Gong sounds.) *Pas unpace.*

or where!

**TUTTI. RECIT.**

*f* **TUTTI. RECIT.** Be - lov - ed boy!

Oh! my a - dored one! Ec - sta - tic rap - ture!

Un - min - gled joy!

**RECIT. SIR M.**

Come to my man - sion, all of

you; At least we'll crown our rap - ture with an - o - ther feast.



*Allegretto.*

The piano introduction consists of six staves. The first four staves are for the right hand, and the last two are for the left hand. The music is in 6/8 time and the key signature has three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics markings include a forte *f* and a piano *p*.

ALINE.

Now to the ban-quet we press, Now for the eggs and the ham!

LADY S.

Now to the ban-quet we press, Now for the eggs and the ham!

ALEXIS.

Now to the ban-quet we press, Now for the eggs and the ham!

SIR M.

Now to the ban-quet we press, Now for the eggs and the ham!

The piano accompaniment for the vocal parts consists of two staves. The right hand plays a rhythmic accompaniment of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in 6/8 time and the key signature has three sharps (F#, C#, G#).



Now for the mus-tard and cress, Now for the straw - ber - ry jam !



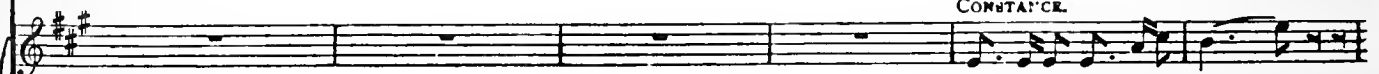
Now for the mus-tard and cress, Now for the straw - ber - ry jam !



Now for the mus-tard and cress, Now for the straw - ber - ry jam !

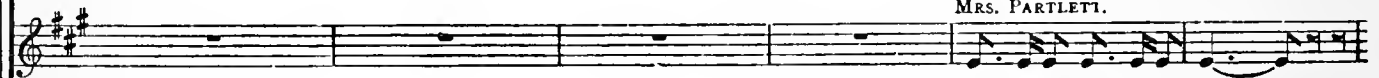


Now for the mus-tard and cress, Now for the straw - ber - ry jam !



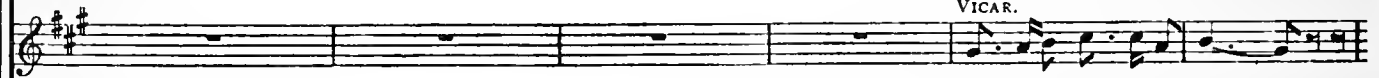
CONSTANCE.

Now for the tea of our host ! .



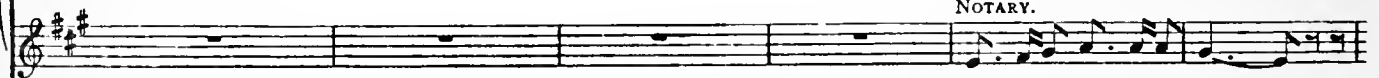
MRS. PARTLETI.

Now for the tea of our host ! . .



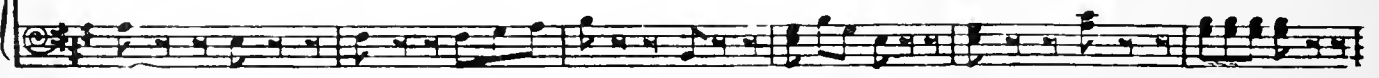
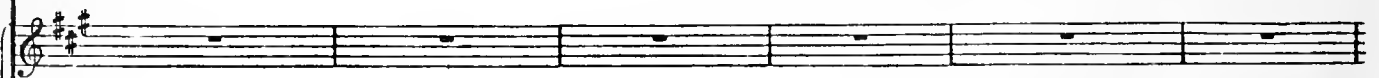
VICAR.

Now for the tea of our host ! .



NOTARY.

Now for the tea of our host ! . .



AL.

LADY S.

ALEX.

SIR M.

CONS.

Now for the rol - licking bun ! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

MRS. P.

Now for the rol - licking bun ! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

DR. D.

Now for the rol - licking bun ! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

NOTARY.

Now for the rol - licking bun ! . . . Now for the muf-fin and toast, And now for the gay Sal - ly Lunn !

ALICE

LADY S.

ALEX.

SIR M.

CONS.

MRS. P.

DR. D

NOTARY.

The

The

The

The

The

The

The

The

The

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn !

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn !

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn !

Now for the muf - fin and toast, And now for the gay Sal - ly Lunn !

*p*

AL. Col SOPRANO 1st.

*cres.*

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs

LADY S. Col SOPRANO 2nd.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX. Col TENOR.

eggs and the ham And the straw - ber-ry jam. The rol-lick-ing bun and the gay Sal - ly Lunn! The eggs and the ham And the

SIR M. Col BASS.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS. Col SOPRANO 1st.

*cres.*

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs

MRS. P. Col SOPRANO 2nd.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D. Col TENOR.

eggs and the ham And the straw - ber-ry jam. The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY. Col BASS.

eggs and the ham And the straw - ber-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

The eggs

eggs and the ham And the straw er-ry jam, The rol-lick-ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

*cres.*

AL.

The ham, . . . . . The eggs and the ham And the

LADY S.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

ALEX.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

SIR M.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

CONS.

The ham, . . . . . The eggs and the ham And the

MRS P.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

DR. D.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

NOTARY.

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

The ham, . . . . . The eggs and the ham And the

straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn! The eggs and the ham And the

Piano accompaniment for the song, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in a key with three sharps (F#, C#, G#).

**ALEX.**  
 straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**LADY S.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**ALEX.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**SIR M.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**CONS.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**MRS. P.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**DR. D.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

**NOTARY.**  
 straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the

The musical score is written in a key signature of one sharp (F#) and a common time signature (C). It features eight vocal parts, each with a line of music and lyrics. The lyrics are: "straw - ber - ry jam And the rol - lick - ing bun. The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Alex; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Lady S.; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Alex; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Sir M.; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Cons.; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Mrs. P.; "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Dr. D.; and "straw - ber - ry jam And the rol - lick - ing bun! The rol - lick - ing bun And the gay Sal - ly Lunn, And the" for Notary. The piano accompaniment is shown at the bottom of the page.

straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

LADY S.  
straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry straw - ber - ry

ALEX.  
straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

SIR M.  
straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

CONS.  
straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

MRS. P.  
straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

DR. D.  
straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

NOTARY.  
straw - ber - ry jam, bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

bun, bun, Oh ! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry

straw - ber - ry jam, jam, jam, Oh ! the straw - ber - ry, straw - ber - ry



AL.  
LADY S.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

ALEX.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

SIR M.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

CONS.  
MRS. P.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

DR. D.  
jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

NOTARY.  
jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

jam, bun, bun, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

jam, jam, jam, Oh! . . . . . the rol-lick-ing, rol-lick-ing bun! . . .

(The end.)









